

The CARMELITE

"Tolerant, But Not Supine"

VOL. I. No. 13

CARMEL-BY-THE-SEA, CALIFORNIA, WEDNESDAY, MAY 9, 1928

Five Cents

Garnet Holme Pleads July Truce

For the purpose of discussing Summer plans for the Forest Theater and particularly for arriving at some understanding regarding the cast for "The Merry Wives of Windsor," to be produced at Carmel's open-air theatre July 2nd, 3rd and 4th by Garnet Holme, John Jordan invited a number of Carmel producers and theatrical "fans" to a luncheon at his Pine Inn yesterday.

It was an amicable and delightful feast, the outstanding feature of which was the plea of Mr. Holme that all rivalry be laid aside during the dates above mentioned, that Carmel's Forest Theater might shine as of yore, that the institution so dear to the hearts of old Carmelites might not suffer by reason of restricted casts, "overlapping" rehearsals, and conflicting dates.

An introduction to Garnet Holme would seem unnecessary. He was in the early days a director of plays at Carmel's Forest Theater. He is Master Pageant Director of the United States National Parks. It is through the personal efforts of John Jordan that we of Carmel are fortunate in having Mr. Holme direct the Forest Theater this summer, for the latter has the happy faculty of always gathering around him a group of the brightest wits and cleverest people who invariably put sincerity and untiring effort into their work.

Old Carmelites speak highly of Garnet Holme. They give him credit for being not only a finished director, but for being possessed of a lovable kindness and patience which makes working with him a pleasure.

In introducing Mr. Holme to the twenty-odd guests assembled, John Jordan, host, stated that in bringing Mr. Holme to Carmel for the purpose of directing "The Merry Wives of Windsor," there would be no financial obligations on the part of the community. He would himself assume any deficit which might arise. The former mayor asked only that the public co-operate in making this Summer play a historic and histrionic success.

Mr. Holme then addressed the luncheon party. Without entering into particulars regarding the various theatrical group-rivalries, he stressed his desire that the separate organizations go their own sweet ways for eleven months in the year, but asked that once a year all pull together for the Forest Theater, practically a com-

VIEW FROM PORCH, HIGHLANDS INN



From a photograph by L. S. Slewin

A BROADWAY SUCCESS COMING

"Saturday's Children," one of the greatest successes of the 1927 Broadway season, and which re-opened at the Majestic Theatre, Brooklyn, this week, will be produced at the Carmel Playhouse by the Abalone League next week-end, May 17, 18, and 19.

Carmel's good fortune in obtaining one of the current New York successes is regarded as nothing short of a miracle for an amateur company. The play from its opening played to the capacity of the Booth Theatre in New York, and so prosperous was its run that the managers have seen fit to re-open it at the Majestic Theatre with its original star, Ruth Gordon.

The cast for its local production, lacking one part, has been chosen by George Ball, the director, and rehearsals are at an advanced stage. Mary Marble, who played her first part in "Liliom," and Jack Mulgardt, whose last part was in "The Sea-Woman's Cloak," have the leading roles. Richard and Hildreth Masten are practically new to Carmel audiences, Richard, alone, having appeared in the part as the doctor in "Liliom." Marian Todd and Louise Walcott are also in the cast.

"Saturday's Children," a comedy in three acts, was written by Maxwell Anderson. He had previously won some renown by writing "What Price Glory" with Laurence Stallings; but "Saturday's Children" thoroughly established him as one of the most gifted of native dramatists.

munity enterprise in which all should take pride.

The matter of conflicting dates, Mr. Holme went on to explain, could easily be straightened out. On the other hand the greatest stumbling block would seem to be that of the cleverest talent suffering from "overlapping" rehearsals.

Charles Van Riper, speaking in behalf of the Abalone League and its Carmel Playhouse, promised co-operation in every respect. He pointed out that the Abalone League players were making arrangements for plays at frequent intervals, but that if an immediate decision could be reached regarding the cast for "The Merry Wives," all difficulties could be ironed out.

Present at the luncheon were Mrs.

Phil Gordon, Miss Katherine Cooke, Messrs. Talbot and Winsor Joselyn, John Jordan, Charles Van Riper, Eugene Watson, Byington Ford, Frank Sheridan, William Kibbler, Perry Newberry, Herbert Heron, George Seideneck, Fenton Foster, George Ball, and Morris Ankrum. It is assumed that the latter represented the Theatre of the Golden Bough and the Misses Denny and Watrous, neither of whom, for some unexplained reason, despite their prominence in local fields dramatic, were invited.

At an informal after-luncheon discussion between Miss Cooke, John Jordan, Herbert Heron, Charles Van Riper and Garnet Holme, a tentative cast has been selected, and the details are now being worked out.

The Town Is Here Reviewed

During the meeting of the City Planning Commission with the City Council last week, Councilman John Jordan announced that he had \$100,000 to spend on the proposition that the State Highway should be put through to his taste. Consultant Charles Cheney announced his early departure for the East, promising soon after his return to sketch a modified form of Major Traffic Plan that would comply with the expressed wishes of the Commission. Verbal fencing between William Silva and Mr. Cheney terminated in a victory for the latter, Mayor Ross Bonham having clarified the situation somewhat by observing that the Planning Commission, appointed by virtue of power vested in the City Council, could also be "disappointed."

Frank Sheridan, just returned from New York and other points, calls to deny most emphatically that he will take the role of "Falstaff" in the forthcoming Forest Theater production. Although his plans are a bit uncertain for the immediate future he hopes to be able to direct certain plays for the Abalone League in its new quarters. Acting, is for him as far as Carmel is concerned, O-U-T.

Those who remember the Withington's, who lived on Lincoln Street until the death of their son Fred, will rejoice to hear that they are now comfortably settled on Puget Sound near Seattle. Mrs. Withington writes to say that both she and the Rev. Wilford are in good health, located in a beautiful spot, and that the former pastor expects soon to return to his chosen life work.

The Parent Teacher's Association announce as a fixed feature the Saturday night Community Dances at Sunset School. Professional music will be furnished. Dancing from 9 to 12. The admission fee is 35 cents. This announcement was unfortunately handed in too late for it to receive a place in the Carmelite Calendar.

George L. Wood of the City Council calls to protest against being classified with those who are against the establishment of municipal tennis courts. The Carmelite is glad to learn of Mr. Wood's stand in the matter, and trusts soon to see definite action taken.

HEARD ON THE AVENUE

By Mademoiselle Cayenne
Being Exclusive Bits Here Printed
for the First Time

Two men were standing near Hodges' Riding Academy, when a young woman drove by and turned down the Avenue. "She's a baroness," one of the men commented. The other mulled it over, and with a wrinkled brow demanded to know what a "baroness" was. The first speaker wasn't sure. They discussed the title and what it meant, finally to be enlightened by one of Lynn's buckaroos who overheard and volunteered, "A baroness is what they call a woman who has no children."

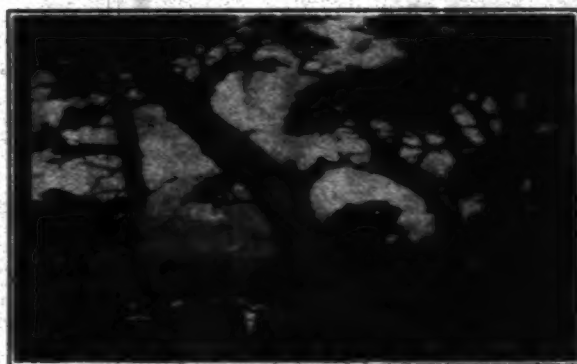
Other women of the nobility of Carmel I would have you know. Countess Connie, Sultana of the Sunlit Court of the Seven Arts, Baroness of the books, cerulean of eye, Marchioness of the magazines, chestnut of hair, Viscountess of Vogue and Vanity Fair; insouciant, dimpled, inherently sapient, inert in sun-bathed court where fuschias climb the bookshop wall: Sans souci, savoir faire and -savoir vivre, etc.—that's the idea.

And then this matter of the Duchess of Delicatessen. I had heard Rovinsky, and departed. A bright light lured me an-hungered and a-thirst, and the eyes of me lit on a waitress I knew was masquerading—even as does a king who dons ragged mantle to mix with his people. Graciously graceful was she, with sense of humor unequalled. To her we indited these lines: Fair Unknown, thou shalt have a place in my book, "Super-Women of Carmel." Regal lady of the rye loaf, Princess of Parmesan, well-turned, presiding over anchovy fillets and caviar, furnishing food for Carmel's unfed—we greet thee and offer thee choice of titles. Wouldst prefer "Signorina of the Glorified Sandwich"? Or "Baroness of Guava and Bar-le-Duc"? Or mayhap "Countess of Camembert" or "Duchess of Dill"—and here Charles comes in. I meet his sister: every ounce and inch a Queen.

I understand that the Carmel telephone girls have petitioned their superiors for some sort of musical instrument, preferably a Victrola, for their rest-room, and that District Superintendent Venard has notified the chief operator that no Victrola will be forthcoming until at least fourteen operators plug the Carmel switchboard. If this scheme of relative values holds true I suppose Los Angeles girls have a grand piano, and that New York and Chicago girls have \$40,000 pipe organs. In that case Carmel girls must be content with a jew's-harp or harmonica, till Cheney's 30,000 prophecy comes true.

I've just met Helen Sterling of the Sterling Travel Service. Her gray-green eyes were tear-dimmed as she told me she had just returned from Salinas after filing suit for divorce against Captain Fritz. Fritz, it seemed, has been unable to provide for

FROM A PAINTING BY M. DE NEALE MORGAN



At Casa de Manana, 2816 Telegraph Avenue, Berkeley, California, Miss Morgan, of Carmel-by-the-Sea, is giving an exhibition of her paintings. The showing opens May 13th and will continue until June 9th.

Helen, his European birth and training—not to say prejudices—having closed avenues of profit and employment which otherwise might have ameliorated the discomforts of life in Carmel Woods. I regret this forthcoming separation—two charming young people going separate ways along trails never too smooth.

I heard some nice things said of Lee Gottfried the other day. It seems that he had built a house and had taken his pay for the job. Months passed by and Lee chanced across the owner, who expressed himself as being well pleased with the exception of the chimney. There was some sort of fault about it. A few days later men appeared, a scaffolding was erected, the chimney was fixed—and fixed right. "What's the bill?" the owner asked when all was over. "Not a cent," Lee answered. "I've only made good what I contracted to do in the first instance." How many builders have we in Carmel who would act like that?

Word reaches me from Boston of the marriage there on April 14 of W. K. Bassett and Dorothea Castelhun. Mr. Bassett is well remembered in Carmel as the editor of the defunct Cymbal. Miss Castelhun was associate editor, and co-author with Daisy Bostick of "Carmel at Work and Play." Mr. Bassett, I understand, is working on the Boston Herald.

Ruth Austin tells me she had a packed house at her dance-concert the other afternoon. This closes her season. During the next few months she will go abroad to study, returning to Carmel in September.

WHY WE "ROASTED" THE CLIPPER SHIP DINNER

By S. A. R.

In festive mood we attended this dinner where tea-fighters foregathered to feast and feel for the nonce they were aboard the good ship "Skeered-O'-Nothin'" bound for the port of Orange-Pekoe, or God-knows-where. We would modify the foregoing to the extent that not all present were of the category specified, for it has been made known to us that certain were there for reasons business or politic in circles of art and commerce; that certain were there misled or careless against the coupling of deep-sea sincerity and brutality with studio

piffle and atelier blah-blah; that certain were there because they dared not go elsewhere; that certain were there because they had nowhere else to go.

We went there half-seas over. Cold-blooded, we could not have gone. We were running a paper of sorts. The dinner was a news event. It had to be "covered." And so, etherized against the pain of the night, we took in the dinner, wrote of it as we felt, and have since been complimented on the boldness of our stand by many who nibbled at Hinkles' chicken-wings.

It was not that we had a grudge against artists, or any Association of them. It was merely that we felt polite folk of painting proclivity should keep to their easels and four o'clock saucer-balancing and leave to real chantey-men the sacred, if wicked, songs of the Sea.

We maintain that when a man has leaned over a frozen top-s'l and beaten the ice from it with naked fist to gather it beneath his belly and pass the gasket—he has earned the right to chantey. "Sally Ann, I love your daughter."

We maintain that when a man has heaved at the windlass, its clinking pawls punctuated by kicks in the face from a sealskin-booted mate strutting the to'gallant-fo'castle—he has earned the right to chime in on, "Soon the Liverpool girls will have us in tow."

We maintain that when a man can straddle an upper-top-s'l yard and "pass an earring" while his mates struggle in the bunt—he is well on his way to earning the right to leading "Hanging Johnny."

When one has been lashed to the weather side of a wheel while brave men drown 'neath green waters; when one has endured the stinks and discomforts of "glory-hole" and fo'castle; when one knows the iron fist of a bucko mate, the thrust of the sea against oak-keeled square-rigger, the glory of the dawn in calm, the snarling music of gale through taut shrouds—he has perhaps earned a right to join in chantey.

Others, we think, should lay off. Paint our Sea as you will, artist friends of ours. Lay the gold on its sunsets; pile high the white on the spume and spindrift of it; rose-madder, leaden, empurple or violetize the whims, the mystery, the beauty of it as you will—

But pray lay off its Songs.

The CARMELITE Calendar

MAY

- 7-13 Golf — Pacific Coast Paper Trades Tournament at Del Monte.
- 9 Woman's Club—Meeting of the Book Section at 10:00 a. m.
- 10 Woman's Club—Meeting of the Music Section at 3:00 p. m.
- 11 Woman's Club — Meeting of Current Topics Section at 2:30 p. m.
- 13 Divine Services — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 13 Baseball—Three Abalone League games in Carmel Woods, 1:00, 2:15, 3:30 p. m.
- 14-16 Golf — Coffee Trades Tournament at Del Monte.
- 17-18 Carmel Playhouse — "Saturday's Children," 8:30 p. m.
- 18-19 Theatre of The Golden Bough—The Berkeley Players in "Lombardi Ltd.," 8:30 p. m.
- 18-20 Golf—Real Estate Operators' Hi Jinx Tournament at Del Monte.
- 19-20 Swimming — Novice swimming and diving exhibition at Roman Plunge, Del Monte.
- 20 Divine Services — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 20 Baseball Three Abalone League games in Carmel Woods, 1:00, 2:15, 3:30 p. m.

EXTRACT FROM OPENING BRIEF OF C. H. LACEY IN SHIPLEY VS. JORDAN et als.

"It is idle to urge the inefficacy of any monument of whatever material it may be constructed, to serve as a permanent memorial.

"The proudest monuments built by man, the Sphinx, the Pyramids, the Colossus of Rhodes and the Hanging Gardens of Babylon: The Temple at Ephesus, the Coliseum and the glories of Grecian art have either crumbled or are crumbling into dust or have been buried deep in its winding sheet.

"As dust was the beginning, so shall it be the end of all things earthly; and while certain decay and ultimate destruction await all the works of man, yet since the dawn of recorded time civilized man has persisted in the vain effort to perpetuate the memory of his ephemeral life and puny achievements. The colossal statues and the innumerable tombs which line the Appian Way of Imperial Rome bear silent testimony of this all-pervading instinct of humanity.

"But however feeble may be any attempt to perpetuate the memory of the dead, a decent regard for the proprieties of life would seem to require that those to whom the trust has been confided should abstain from any course which renders the attempt still more futile and unavailing."

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ON EVERY hand we hear queries on "Ammonia Jack's" whereabouts. It makes us think that all have not read our "Poets and Peasants" book wherein we wrote the story of his passing. 'Tis Carmel's loss; 'tis Los Angeles gain. Once again we tell the tale.

JACQUES MARIE LAUMONIER, otherwise "Ammonia Jack," is gone from unappreciative Carmel. No bells announced his departure; no fire siren screamed farewell. We shall miss him. Never again his cheery "Bon jour!" No more his button-holing in mid-road or on sidewalk, his confidences of an important letter from America's mightiest magazine, a forthcoming interview for the Writers' and Authors' Monthly with one of the numerous Carmel word-merchants. Dilettante, first-nighter, bon-vivant, poet, the parched soul of Jacques soaked happily at various local fountains of knowledge. Utterly despising morons, mechanics, mere business men, this youth of France voiced strong words. "I do not like such canaille," he said; "for they help me not to culture and success. With prosperous writers and artists I will mix, and by them take pattern." And so began his little journeys.

THERE WAS a pilgrimage to Carmel Highlands, where a world-famous painter gave him priceless hints on color-mixing for marine canvases. Monsieur Holman Day of those same Highlands imparted the secret of merchantable fiction. Swelling with this knowledge, Jacques approached Monsieur Jesse Lynch Williams, and was rewarded by valuable hints on the building of plays and the writing of novels. He sought practical experience, edged into the drama, and in "R. U. R.," held us spell-bound and craving for more. Came more fame to him, for a poem was sold and printed. Enough! Chin high, chest out, deigning to converse only with the great, the near-great, the once-great, Jacques went serenely on his way. Puffed like a Sunday brioche of Providence, swollen with the beaten egg of knowledge and the precious yeast of experience, our young bun rolled around town. What did it matter that cruel boys called him a "frog" and threw tomatoes at him? He could catch the tomatoes and make of them a salad, is it not so? And perhaps in time he could enrage the butcher and have spareribs hurled at his unbowed head. And so time passed—as it is in, the habit of doing.

CAME the moment when Jacques realized he was wasting valuable time. Carmel was too small a field for him. He must have elbow-room in which to demonstrate that which was within him. Now, there was Los Angeles. There, indeed, was Hollywood, Screen City of the Gilded West, film capital pour tout au monde. Armed with letters of introduction to the magnets and magnates of Cinematown, henceforth the Laumonier career would be assured. Given the slightest hint of the knowledge he freighted, Jesse Lasky would fold him to his bosom; De Mille would give a banquet in his honor. Probably, but it might take a little time, Sid Graumann would build a theatre and name it "Palace Laumonier Jacques." There was of course the little preliminary of transportation. And rations, too. It would be a long walk—and no tomatoes along the road. Enter friends, real friends, who could read the fine print stamped on the soul of him, and who would not for the sake of thirteen or fifteen dollars witness the stifling of his ambition in prisonlike Carmel. And so it came to pass that there was a ticket furnished for the bus to Hollywood, and the bus left Monterey at 18.00 of the clock.

NO TIME to spare. He would write the landlady. Pockets ajingle pleasantly, trunk heavy with Delineator and Saturday Evening Post, hungry dog parked with good lady at Humane place, a basket with food for three days in it, no time for sweeping of cottage or menial washing of dishes—and in the full of the June moon, in the bus which connected at Salinas with the 19.15 of the clock bus for Los Angeles, our Ammonia Jack worked out of the current installment on the serial of his life. His pupils in French will miss him—both of them. All Carmel, including his landlady, will miss him—miss him with varying emotions, until in the fullness of time he will return to Carmel, step from his De Dion Bouton of cylinders twelve, and give us two fingers to shake. Sic transit gloria monier. With which we will consider a book or two.

A Little Bundle of Books

"Tragedy in Relation to Aristotle's 'Poetics'," by F. L. Lucas. Tragedy, Mr. Lucas holds, is simply one fruit of human instinct to tell stories, to reproduce and recast experience. The prospects for Tragedy today he calls interesting rather than brilliant.

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Founded February 15, 1928

Published weekly by Stephen A. Reynolds at The Seven Arts Press of Carmel

SUBSCRIPTION RATES:

One year \$2.00; Six months, \$1.25; Three months, 60 cents; Single copy 5 cents

Entered as second-class matter February 21, 1928, at the postoffice at Carmel, California, under Act of March 3, 1879.

STEPHEN REYNOLDS

EDITOR

JEANETTE H. REYNOLDS

BUSINESS MANAGER

OUR POINT OF VIEW

A JUNIOR HIGH SCHOOL FOR CARMEL

What, in the first place, is a "Junior High?"

It is a four-year school, which takes from the grammar school its Seventh and Eighth Grades, and puts them into a new age-group and a new educational situation with what were formerly the Freshman and Sophomores of the High School. It thus involves a complete rearrangement of school age-groupings.

It also requires new buildings, equipment, and faculty.

Is the Junior High School a desirable school form? Yes. For there is a distinct separation between the eleven and thirteen-year-old youngster. Hero-worship begins with adolescence—and in this new period of life the young boy, and the girl, need to be among those who are older, not younger, than themselves.

The grammar school on the old age basis, which kept the big boys and girls in the same school with the little ones, ignored the critical age and missed an opportunity.

Is the Junior High School some sort of experiment? No. It is very much and increasingly a part of the system in the schools of most cities. A general re-grouping of this sort (Elementary School, Junior High, Junior College) is taking place. Carmel is merely a part of the change.

How will the introduction of the Junior High School affect Carmel?

Some forty or fifty young people who now travel daily over the hill to the Monterey High School will continue their education here, under a direction which promises next year to be particularly fine. Many parents whose sons and daughters are now ready for High School, but who are unwilling to send them to Monterey, will find a happy solution.

New buildings will have to be erected. Possibly the existing Sunset building might be used for the Junior High School, and several new small ones, on the modern cottage plan, be built to house the little children.

Can the Junior High School be ready in Carmel this fall?

Yes. It is possible—if people care enough to undertake the matter vigorously. And they do care.

MOTHER'S DAY

Mother's Day will be observed Sunday at eleven in the Community Church. Everyone who has had a mother is urged to come. Wear a flower. Bring some older person with you—your mother or another mother. There will be a sermon entitled: "Your Mother's Dreams."

MUSICAL MENTION

WE LISTEN TO ROVINSKY By Pauline Schindler

In a broad and satisfying program of piano music, from Buxtehude to Bartok, Anton Rovinsky, at the Theatre of the Golden Bough last Friday evening, wrought a magical web of delicate tone.

As the architecture of music is the particular field of one pianist, with lines and proportions standing out clear and stark, so is tone that of Rovinsky—tone so round, so shapely, so golden, that it is like something to touch.

This made no sacrifice of the fundamental outlines and forms. But by the time the A flat Ballade of Chopin had been reached, it was clear through the astonishing reticence of Rovinsky as to climax, that the day of the spectacular and grandiose in Music is done. Where other pianists would have splashed into brilliance, Rovinsky astonished with the climax of the little, the very little, tone! This, in an age given to superlatives, was, charming.

One factor did for a few moments, however, shake our faith: the rubati. These were formed by exigencies of the hand, and not by the dramatic need

of the phrase-form. But this may be due to the temptations which beset a small hand.

Rovinsky established particularly satisfactory relation with his audience, to whose enthusiasm he responded with encores by Debussy and de Falla. Among the final modern group on the program, his own Bacchic Dance stood out well as a composition of sincerity, full of vital rhythms, and justifying for Rovinsky a place of dignity among his contemporaries.

RUDHYAR RETURNS TO CARMEL

D. Rudhyar, composer-pianist, author, philosopher, returns to Carmel next week in response to the demand created by his recent brilliant lecture-recital here. So strong a response to music as strikingly modern as Rudhyar's is due to at least two factors. One is of course the vitality and the high quality of the composer's work, together with the unusual capacity (Continued on page eight)

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STAGE AND SCREEN

Pauline Schindler

THIS IS WHAT THE PUBLIC WANTS

The old Arts and Crafts Theatre, having had its face lifted, and much rejuvenated by the bright touch of the painter's brush, gave gay welcome last Thursday evening to the first audience for a play produced by the Abalone League. This was an old Broadway success, "Seven Keys to Baldpate," and under the direction of Charlie van Riper, it made a merry thriller.

"Baldpate" runs true to form of the regular "melodrammer"—villains, guns, shots-in-the-dark, the timid shrieking heroine, the manly confident hero. You sit in your red plush chair and chortle softly to yourself to see the same "old stuff" go over.

And then toward the end you sit upright with a start! The author had his tongue in his cheek all the time! He had been twitting us. He didn't mean it at all. He had been merely writing a play to win a bet—and please the public.

The sort of public "Baldpate" most pleases is, of course, the Tired Business Man. It is full of nonsense, and there's not an idea in it. Carmel was much amused.

We take it that this play is the Abalone League's announcement that it intends to have good fun with its theatre—as with its baseball. It is not going to be too solemn about "Art." It is not going to pretend that life is real, life is earnest.

It is going to be amusing: it is going to be successful; and it is going to give the public what it wants!

BERKELEY PLAYERS AT GOLDEN BOUGH MAY 18, 19

"Lombardi Limited" with Paolo Romero

"Congratulations on your very excellent performance and production of my play 'Lombardi Limited.' You deserve a liberal patronage. Mr. Romero is certainly fine." (Signed) Leo Carrillo. Such is the text of a telegram sent to Everett Glass, director, on April 11, by Mr. Carrillo, for whom "Lombardi Limited" was written, and in which he played for six years. The comedy is a blithe and brilliant one made famous by its long and continued success in New York. The Berkeley production stars Paolo Romero, for whom also the play might have been written. Mr. Romero is a Spanish-American, by profession a concert tango dancer, of irresistible charm and vivacity, who has played in Spanish in Mexico, and done work in pictures in Hollywood. He is a worthy successor to Carrillo.

"Lombardi Limited" is a play which carries great charm—a charm that consists in the scenes that characterize Lombardi—Lombardi the lovable, the ungrammatical, the impulsive, the generous,—the aesthete. Everett Glass is giving a splendid production. He has given seven or eight performances at the Berkeley Playhouse, one at Livermore, and one at Palo Alto—all with praise. It will play at the Theatre of the Golden Bough May 18, 19, as the eleventh play of the subscription series.

**"THE EMPEROR JONES" OPENS ANKRUM SEASON MAY 31
JUNE 1, 2, O'NEILL PLAY AT GOLDEN BOUGH**

Morris Winslow Ankrum, Director for the Theatre of the Golden Bough over the summer season, is in town, and very busy putting his first plays into rehearsal. Mr. Ankrum will open his season with two plays of Eugene O'Neill: "The Emperor Jones" and "The Dreamy Kid," on May 31, and June 1, 2.

OLD LOUISIANA IN ROMANTIC CREOLE DAYS

The early years of the last century when slave-running was a lucrative trade—the days of pirates, slavers, of sword-play and romance. Lovely Billie Dove in the role of "Antoinette Frobelle," accused of being an octo-roon and sold in the slave market, is freed and proven white by Gilbert Roland in the role of "Victor Jallot." Noah Beery is the villainous, swash-buckling slave-runner, and Raymond Turner, the colored comedian, is the versatile "Poupet." George Fitzmaurice is responsible for the production, which he declares to be one of the most delightful films he has ever produced.

SWIMMING EASY—"HULA" DIFFICULT

Swimming scenes in "Red Hair" required no particular practice for Clara Bow. She is a good swimmer and well acquainted with deep water. The star of "Red Hair," which will be shown at the Manzanita Theatre next Sunday and Monday was not always so fortunate in her parts, however. Although a good dancer, she still recalls the painful dance rehearsals she had to undergo for the filming of "Hula."

"I was required to dance a real Hawaiian hula and, for two months before the picture was started I spent two hours daily under the supervision of an expert. It was difficult for the first two weeks."

MANZANITA
THEATER

THURSDAY

"BEAU SABREUR"Gary Cooper Noah Beery
Evelyn Brent Mitchell Lewis

FRIDAY

"TWO FLAMING YOUTHS"

Conklin — Fields

SATURDAY

"JESSE JAMES"

Fred Thompson & Silver King

SUNDAY and MONDAY

"RED HAIR"

Clara Bow

TUESDAY

"LOVE AND LEARN"

Esther Ralston-Lane Chandler

WED. — THURS.

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SATURDAY

REX**"WILD BEAUTY"**

SUNDAY

EDMUND LOWE**"THE WIZARD"****FIVE ACTS OF VAUDEVILLE**

MONDAY AND TUESDAY

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WEDNESDAY

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Built by the late Sidney Yard, well known and justly celebrated painter, what is now called "Lincoln Inn" is now available to the public for buffet luncheons and dinners. The atmosphere of home prevails in this charming establishment at Lincoln and Seventh; where the windows of the dining room overlook an old-fashioned garden; where Pon Sing, formerly cook for Harry Leon Wilson, hovers over kitchen range, intent on the preparation of his delicacies; where the sky-lighted studio designed by Mr. Yard has been turned into a living-room furnished comfortably and with quiet elegance. Rare pieces are here of teak and precious woods. A pine log glows in fireplace at evenfall. In other words: it's just like home.

LIBRARY TO OPEN EVENINGS

Beginning May 4th, the Harrison Memorial Library will open three evenings a week: Mondays, Wednesdays and Fridays, from 7 to 9.

The circulation of books during the month of April totalled 2111. The number of borrowers who registered was 412.

Librarian Ethel Goodfellow reports a lively interest and growing patronage in the new institution, and wishes it made known that at present the Library subscribes to 37 magazines. These, with the exception of the current issues, may be taken out.

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WITH THE WOMEN

By Pauline Schindler

WOMAN'S CLUB ELECTS OFFICERS

At the business meeting of the Woman's Club on Monday afternoon, officers for the new club year were elected as follows:

| | |
|-------------------------------|------------------------------------------------|
| President | Mrs. Nye |
| Vice-President | Mrs. Fenner |
| Second Vice-President | Mrs. Lynch |
| Third Vice-President | Mrs. Elliott |
| Corresponding Secretary | Mrs. Joyce |
| Recording Secretary | Mrs. Harry Sheppard |
| Treasurer | Dr. Gates |
| Directors at Large | { Miss Huntington Mrs. Taylor Miss Grant |

Chairmen of the ten committees whose work constitutes the major activity of the club, gave full reports of the year's work, from Gardens and Books, to Civics. An outstanding feature of the year was the active participation of all individual members in their group work. This may in fact be noted as a strong tendency among woman's clubs in general—to give wider and fuller opportunity for the use and development of women's powers. The old-fashioned club, in which many sat and listened, while one held the floor, is over.

The inter-relationship of the Carmel Woman's Club with other local organizations was stressed by the President, Mrs. Nye. She spoke of the coming issue of the possible Junior High School in Carmel as one of immediate importance.

During the summer there will be opportunity for guests in Carmel to enjoy club membership as "Transient Members." These will pay the small membership fee of \$1.50. The yearly club dues have been raised from three to four dollars a year, with an initiation fee of five dollars. As this is effective beginning October first, new members joining before then will pay the lower amount. The Carmel Woman's Club welcomes as members all women interested in its purposes and activities.

**WOMEN'S INTERNATIONAL LEAGUE TO HEAR
DISTINGUISHED SPEAKER**

Mrs. Alice Park of Palo Alto, recently returned from the Pan-American Conference at Havana, Cuba, will lecture before the Women's International League for Peace and Freedom in Carmel next Sunday evening at eight. The meeting will take place in Unity Hall, Dolores near 8th, and all are invited.

Mrs. Park has attended peace conferences in Geneva and Dublin, in France, Germany, and England. To the Havana conference she was the bearer of the Pan-American program of the National Board of the W. I. L. as follows:

1. We desire to see a Pan-American interpretation of the Monroe doctrine which will prevent its being used to give sanction to the domination of a single Power.
2. We are opposed to the intervention by the United States in Latin-American countries, and particularly to all occupation of their territory.
3. With regard to the protection of property of American citizens, we support the suggestion of a prominent claims tribunal holding regular sessions.

As the United States is now policing Nicaragua, this presents a most timely discussion.

GARDEN PARTY TO BE GIVEN

A garden Party will be given by the Garden Section of the Carmel Woman's Club on Saturday, May 12, at 11:30, at the home of Mrs. I. N. Ford, 11th and Junipero. Guests are invited to bring a basket of lunch, cups and saucers, and a cushion to sit on. An informal entertainment will be given. All members of the Club are invited, and they may bring house guests at 25 cents per person. For additional information, Mrs. Wheldon, Chairman of the fete, may be consulted.

SCHOOL NOTES

Children of the Sunset School heard, last Friday afternoon, the inimitable Irish folk stories of Mrs. Valentine Porter.

Virginia Tooker, of Berkeley and Carmel, has been added to the faculty of the Forest Hill School. Miss Tooker directed a group of children here last summer in the manner of making pictures and block prints; and has recently had a short play produced in Berkeley.

In Monterey there is a little private school to which a number of Carmel youngsters drive daily. On Wednesday they came over the hill with their director, Mrs. Julia Breinig, for a morning of music. They heard Mrs. Marguerite Schuyler play finely and delicately music of Bach and Debussy—and then scattered, with balls little, medium-sized, and enormous, to play on the sands.

GOSSIP OF THE GALLERIES

Fact, Fancy and Conjecture Gleaned in the Field of Art

By Alberte Spratt

FROM AN ART DIRECTOR'S STANDPOINT

After serving for a week as assistant to an Art Director, I think I know quite a bit more about exhibiting pictures than I did before. It is a wonderful experience to an artist to see just what does happen after he ships his picture and offers up his little prayer to whatever gods he depends on for his luck. Of course the virtue of the picture is the main thing, but there are good ways and bad ways, and it seems especially so in shipping pictures.

Watch the packers smile when a solid well-built crate comes in, and if the box is fastened with screws instead of an assortment of various sized nails, your picture is off to a good start. When a box has to be torn all to pieces in order to get it open, it means delay, and workmen seem always to be in a hurry. The crates are sent to the store-room to await re-packing and a clean, well built crate certainly gets the attention.

Then as to the matter of promptness: No one can realize how important it is to have one's work on time, until one has seen the arrival of the critics for the city papers. A day's delay and the work has to be held over for viewing usually a week. No amount of work on the part of the director can make up for promptness on the artist's part. Then the artist's history must be clearly and fully written. Clear glossy prints of one's work for reproduction must be furnished—not the picture you favor most, maybe not the best picture, but the one that will reproduce best. So many unwritten laws of what art editors want and do not want in the way of pictures for their page.

All bunk—maybe! Just work with an art director for a while and see what an effort they make to get the public enough interested to even come and see your work. After that it is up to you. I know the little verse about the rose that is born to blush unseen, the beaten path to the door of genius, but the director tells me "Why spend all that time blushing." The public is the final judge after all. Let them see it—and take the verdict.

SACRED AND PROFANE ART

Sacred and profane Art—the Old and the New. Has it come to that in the popular eye? Why this waste of words in long discussions? Why these bitter complaints that the world is being made safe for Democracy? The world is a very bewildering place for an artist, or a so-styled artist, who relies on his "correct" training, or on the fact that he studied under some well known teacher.

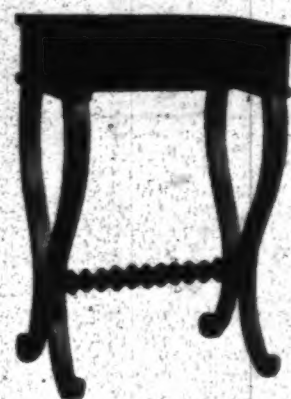
The march of the Modernists—"something to say,"—is a distinctly healthy one. Of course some of the things they say are shocking and, maybe, should remain in the category of the un-sayable. Other examples are not understandable at first glance to the uninitiated. But why not take a little time to study before condemning? You cannot read Greek or Sanskrit without study. Many of the most valuable things written in these languages are untranslatable in their finer meanings.

The so-called "Modern Movement," which is no concerted movement at all but just the demand of reactionists to express things as they see them, is here to stay. No one expression of modernism is stationary. Cubism, Vorticism, any other "ism," stock sales-tags so often dragged out and burned at the stake with derisive cheers by an indignant and blood-mad populace, are bound to leave their mark and pass on into the outer darkness as living schools. But these same schools—efforts in interpretation—have results. They will inter-mingle, marry and bring forth strange breeds like the tribes of old. Certain ones never will arrive, but will be doomed to wander—always seeking without an own country, every hand against them, in their quest for beauty and for TRUTH—but still they go on.

Others will be accepted, assimilated, taken into the national life of their country. It will be forgotten that they ever were radicals. In time people will say of them: "Poor old things, they were on the right track; but they knew so little!" So it goes. May they rest in peace!

The battle rages—I have but one thing more to say. The "old masters" whom we worship today were the artistic rebels and radicals of their times. as far as they could be, and keep out of prison; for art in those days was very circumscribed and hampered by having to conform to the laws of the Church.

RUTH AUSTIN ANNOUNCES THAT WITH THE VERY SUCCESSFUL DANCE-CONCERT GIVEN MAY FIFTH AT THE CARMEL PLAYHOUSE, HER SEASON HAS CLOSED. DURING THE SUMMER MONTHS SHE WILL STUDY IN GERMANY, RETURNING TO CARMEL IN SEPTEMBER TO RE-OPEN HER STUDIO OF THE DANCE.



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Last Sunday, in Carmel Woods, the mighty Giants won their second game, beating the Reds 9 to 3.

The Pirate-Crescent struggle was a closer proposition, the former winning out during the last inning, 11 to 10.

In the final game of the triple-header the Tigers triumphed over the Shamrocks, swatting the ball all over a territory bounded on the one hand by the house of Carmel's City Attorney, and on the other by Carmel's greatest actor. The score at the finish was Tigers, 13; Shamrocks, 6.

Three guesses will be allowed each person calling at Staniford's Drug Store this week as to the identity of the actor alluded to above. Guesses must be deposited with "China" Morse, prize to be a copy of "Marcheta."

League Standing

| | W | L |
|-----------|---|---|
| Giants | 2 | 0 |
| Shamrocks | 1 | 1 |
| Reds | 1 | 1 |
| Pirates | 1 | 1 |
| Crescents | 1 | 1 |
| Tigers | 1 | 1 |

COUNTRY CLUB MATCHES PLANNED

Negotiations are under way for two team matches at Monterey Peninsula Country Club. In the first of these Monterey Peninsula players will compete with a team from the Bel Air Country Club of Los Angeles, and in the second, the Olympic Club of San Francisco will furnish competition for the local golfers.

INVITATION GOLF TOURNAMENT

Attractive half-card posters featuring the first Annual Invitation Golf Tournament at Monterey Peninsula Country Club have gone forward to all golf clubs in California and already a great deal of interest has been evidenced in this event, which opens May 31 with qualifying round, and continues through June 3.

The dates and schedule of play will be as follows:

Thursday, May 31—Qualifying Round, 18 holes.

Friday, June 1—First Round of Match Play, 18 holes.

Saturday, June 3—Finals, 36 holes for the first flight and 18 holes for all other flights.

The first flight will be played at scratch, while all other flights will be played at handicap. Entries should be mailed promptly to the Tournament Committee of the Club.

MUSICAL MENTION

(Continued from page four)

of the artist to make his highly developed ideas clear to his audience.

But the important second factor of audience-receptivity is most certainly due to the musical training which Carmel, by way of modern compositions and artists heard, has perhaps unconsciously received this year. Musical intelligence has been nourished in Carmel this year as never before, through programs of the Music Society, and the constant alertness on the part of the Misses Denny and Watrous to bring to us as much of the very best as they have dared.

Rudhyar's five lecture-recitals will occur as follows:

May 14 at the Greene studio: Lincoln and 13th. Living Tones versus Abstract Notes.

May 17 at the Denny and Watrous studio: Dolores: The Dualism of Musical Substance.

May 21 at the residence of Mrs. M. Schuyler, Carmelo and 9th: Tonality and the Principle of Musical Unity.

May 24 at the Henry Dickinson's on the Point: Musical Evolution from 600 B. C. to 1900 A. D.

May 28 at the George Blackman's on Carmelo: The Trend of Contemporary Music in Europe and America.

Tickets for the series are five dollars. For information, telephone either Mrs. John Bathen, 385, or Mrs. Dora Hagemeyer, 655-w.

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